Summer seems to have flown by us this year, and therefore out of necessity the latest Field Notes is a combined issue, surveying developments that have taken place in the broad realm of Ukrainian Canadian Studies over the course of the last six months.

To kick things off on entertaining note, we begin with a news item which we would like to share with those who have a keen interest in “alternative medicine.” The article appeared on page three of the Edmonton Journal on 17 March 1931 under the headings: “Fake Treatment Failed to Cure Heart Disease. Alleged Witchcraft Doctor Applied ‘Candle-Jar’ Method.”

A jar containing a burning candle rubbed on the stomachs of his patients evidently did not help them, according to A.P.P. [Alberta Provincial Police] allegations against Harry Skoropatruk, who is charged with witchcraft and breach of the medical professions act. His case will be heard on Thursday.

Mrs. Steve Batiuk, Mundare, was treated by the candle-jar method, it is charged, on December 19 and 20. She was suffering from heart disease and also was given steam baths. She died in Edmonton on February 6, but her death was not a result of the treatments, according to medical reports.

[Steve] Batiuk told police that he gave skoropatruk [sic] $20 for the treatments.

Officers also allege that the accused treated Wazynick Kadzurzki, resident near Mundare, in the same manner. A jar containing a candle was rubbed on his stomach for nine days, the patient paying $25 and receiving $4 back when the treatments were not successful.

Skoropatruk is charged with “exercising of using witchcraft, sorcery, enchantment or conjuration.”

There is no indication that the accused had malpractice insurance, or that he was a member in good standing of the Ukrainian Folk Medicine Association. And we have not been able to determine the outcome of his case, or the impact that it had on his rural practice.

Field Notes from Ukrainian Canada are compiled and distributed by the Kule Ukrainian Canadian Studies Centre at the Canadian Institute of Ukrainian Studies, University of Alberta.

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Nota bene! New to Field Notes? If you have received our quarterly e-bulletin unsolicited and do not wish to remain on our mailing list, simply drop Andrij or Jars a line at one of the addresses above and we’ll be happy to send you to the recycle bin. We also welcome suggestions as to who else you think might be interested in getting our newsletter devoted to developments in the field of Ukrainian Canadian studies. Back issues of our notes can be accessed via the Kule Ukrainian Canadian Studies Centre page on the Web site of the Canadian Institute of Ukrainian Studies: www.ualberta.ca/CIUS/ukrcan/uc-home.htm.

Conferences
This year’s annual conference of the **Canadian Association of Slavists (CAS)** took place at the **University of Waterloo** from 27–29 May and once again featured an interesting array of presentations on Ukrainian Canadian themes, as described in the previous issue of the **Field Notes**. The next CAS conference will be held at the University of Victoria from 1–3 June 2013 as part of the Congress of the Canadian Federation for the Humanities and Social Sciences (CFHSS). As usual, we urge our readers to attend the sessions and to consider presenting a paper. And we are quite willing to match up individual proposals into a panel before submission (just contact Jars or Andrij). **Proposals for papers or panels must be made by 5 January 2013**, approximately a month earlier than the usual CAS deadline date. For more information and submission forms go to: <http://www.ualberta.ca/~csp/cas/conference.html>.

The **Kule Ukrainian Canadian Studies Centre at CIUS**, in collaboration with the **U of A’s Kule Centre for Ukrainian and Canadian Folklore** and the **Ukrainian Resource and Development Centre at Grant MacEwan University**, spearheaded the organization of a successful symposium held at the University of Alberta on Thanksgiving weekend. Titled “**Taking the Gown to Town**,” the two-day event on 5–6 October was dedicated in honour of Peter and Doris Kule, while at the same time marking the 120th anniversary of Ukrainian settlement in Canada and the centennial of the appointment of Bishop Nykyta Budka as the first head of the Ukrainian Catholic Church in Canada. The symposium succeeded in its goals of showcasing the work of the many and varied scholarly centres that have benefited from the generous educational philanthropy of the Kules. These include the Metropolitan Andrey Sheptytsky Institute at St. Paul University, the Chair of Ukrainian Studies at the University of Ottawa, as well as St. Joseph’s College and the Kule Institute of Advanced Studies at the University of Alberta. The gathering provided an opportunity for the extended “Kule family” to learn more about each other, and will hopefully result in similarly fruitful interdisciplinary collaborations in the future.

Finally, Jars Balan took part in this year’s **Danyliw Seminar** hosted by the Chair of Ukrainian Studies at the **University of Ottawa**. Having just returned from Ukraine, where he was “embedded” as a short term observer on the 500-person federal government funded mission organized by the Ottawa-based NGO, CANADEM, he participated in a panel discussion of the hotly contested and still controversial 28 October parliamentary elections in Ukraine. Posted to Kharkiv, which he visited for the very first time, Jars took advantage of the opportunity to drop in on V.N. Karazin National University and to see the infamous SLOVO apartment building, where many prominent Ukrainian writers resided in the late 1920s and early 1930s. Among former residents was Ivan Kulyk, who was posted to Canada as a Soviet Ukrainian diplomat in the late 1920s but was executed in 1937 as an alleged foreign spy and counter-revolutionary.

**Publications: New and Forthcoming**

Geographer John Lehr of the University of Winnipeg, who recently co-authored a biography and family history of Michael and Muriel Ewanchuk, has made another important contribution to the growing list of studies devoted to Ukrainian communities in Canada. His most recent work is titled **Community and Frontier: A Ukrainian Settlement in the Canadian Parkland**, and provides an historical geographer’s eye-view of the evolution of the pioneer-era Ukrainian bloc settlement around Stuartburn, Manitoba, along the Canadian border with North Dakota. The paperback edition (ISBN: 978-08755-725-5) can be ordered from the University of Manitoba.
Press for $27.95 (uofmpress.ca), or downloaded as an e-book (ISBN: 978-08755-407-0). The 276-page monograph includes a bibliography and index, is illustrated with photographs and maps, and features a William Kurelek painting on its cover. It is the sixth book in the Studies in Immigration and Culture series edited by Royden Lowe, which includes France Swyripa’s *Storied Landscapes: Ethno-Religious Identity and the Canadian Prairie*.

Another unique addition to the literature dealing with Ukrainians in Canada is Aya Fujiwara’s *Ethnic Elites and Canadian Identity: Japanese, Ukrainians, and Scots, 1919–1971*. Published in September by the University of Manitoba Press, it can be purchased online in paper for $27.95. A promotional blurb for the 288-page book (ISBN: 978-0-88755-737-8) describes it as follows: “Ethnic elites, the influential business owners, teachers, and newspaper editors within distinct ethnic communities, play an important role as self-appointed mediators between their communities and ‘mainstream’ societies. In *Ethnic Elites and Canadian Identity*, Aya Fujiwara examines the roles of Japanese, Ukrainian and Scottish elites during the transition of Canadian identity from Anglo-conformity to ethnic pluralism. By comparing the strategies and discourses used by each community, including rhetoric, myths, collective memories, and symbols, she reveals how prewar community leaders were driving forces in the development of multiculturalism policy. In doing so, she challenges the widely held notion that multiculturalism was a product of the 1960s formulated and promoted by ‘mainstream’ Canadians and places the emergence of Canadian multiculturalism within a transnational context.” Aya holds a Ph.D. in Canadian history from the University of Alberta, where she currently teaches.

The sixth volume of *Zakhidnokanads’kyi zbirnyk* (Collected Papers on Ukrainian Life in Western Canada), edited by Valery Polkovsky and Mykola Soroka, was printed this fall in Ostroh, Ukraine, thanks to the efforts of the Edmonton branch of the Shevchenko Scientific Society of Canada. The latest installment includes an impressive collection of articles in Ukrainian on a wide variety of Ukrainian Canadian themes by authors in Canada as well as Ukraine. The 434-page work is illustrated with colour and black and white photographs documenting the life of Ukrainians in Canada, past and present, and features interviews, obituaries, literary criticism, organizational histories, essays on religious and cultural life, overviews and some poetry. Copies of the volume (ISBN 978-0-9688187-9-4) can be obtained in Canada by contacting Mykola Soroka at msoroka@ualberta.ca.

For those who like their history in a fictional form, we can recommend a timely novel by the well-known Saskatchewan author *Barbara Sapergia, Blood and Salt*—described in promotional summaries as an “imagined story of the internment camp situated at Banff and Castle Mountain.” The 423-page work creatively draws on the historical research that has been done over the past two decades on the impact of the 1914 War Measures Act on immigrants from the Austro-Hungarian Empire. The book is published by Regina’s Coteau Books (ISBN: 978-1-55050-513-9), is also available in electronic format, and it would make for a unique gift for Christmas. Sapergia’s first work of long prose, *Foreigners*, “the story of Romanian immigrants in the badlands of southern Saskatchewan,” was published by Coteau in 1984.

Although not widely available because it is issued in a modest, photocopied ring format, is the fifth issue in the series “Winnipeg Papers,” compiled and edited for the Centre for Ukrainian Canadian Studies at the University of Manitoba by Bohdan Klymasz. However, the latest installment, titled *Cossacks and Indians? Encounters, Abductions, Guilt, Ballads and Empathy on the Prairie and Beyond*, can be obtained by calling Mr. James Kominowski at the University of Manitoba’s Dafoe Library, 204. 474-9681. Among others it includes contributions by Maryna Hrymych, Myron Shatulsky, Marcia Ostashewshi, Pavlo Popovych, Danny Schur, Thomas Prymak, Danny Evanishen, and Rev. Roman Bozhyk. The useful compendium of Native-
Ukrainian relations over the years also features translations of literary works by Ivan Kulyk and Myroslav Irfan.

Finally, also new on bookstore shelves is Marusya Bociurkiw’s latest offering, Feeling Canadian: Television, Nationalism, and Affect. As related in the acknowledgements, the 178-page monograph began life as her Ph.D. thesis, which she eventually reworked for publication by Wilfred Laurier University Press (ISBN 978-1-55458-268-6) as part of its Film and Media Studies Series. In addition to being a filmmaker and the author of four works of literary fiction, Marusya is an assistant professor of media theory and the head of the Media Studies Stream in the School of Radio and Television Arts at Ryerson University in Toronto. Feeling Canadian is also appropriately available as a digital download.

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Research Notes

Special thanks go out to Myron Momryk, who recently unearthed a number of interesting documents in the Immigration files held by Library and Archives Canada pertaining to the historic tours made by Rev. Nestor Dmytriw of Ukrainian colonies in the Canadian West in 1897–98. Speaking of the LAC, we wish to encourage all scholars and students who have benefitted from research utilizing the Ukrainian collections at the former National Archives of Canada, to write to them expressing concern about the future of these holdings and the LAC’s reduced hours of operation. As well, there is a concern about the elimination of archivist and archival assistant positions that deal with non-governmental records, specifically Canadian ethnocultural groups. This will have a very detrimental effect on the acquisition and safeguarding of records and publications relating to the history and development of Canadian society, specifically on the preservation of Canada’s multicultural heritage.

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In the Realm

The life story of Luba Goy received a stage treatment with the play Luba, Simply Luba, which premiered in Toronto in May at the Berkeley Street Theatre. This autobiographical piece melds scenes from the renowned comedienne’s difficult childhood and teen years with a strong sense of the historical experience of third-wave Ukrainian-Canadian immigrants, many of whom, like her family, arrived at Pier 21 in Halifax. The play was coaxed into existence over the course of several years by Andrey Tarasiuk, who also directed the Pleiades Theatre Production, and given final shape by writer Diane Flacks. Musical accompaniment was provided by bandurist Victor Mishalow. There are plans to stage the production in other locales, but arrangements are still in process. We will endeavour to keep you posted of any developments.

Directions Home, a documentary feature about Bohdan Panchuk and the effort to resettle Ukrainian refugees after World War Two, had its world broadcast premiere on OMNI-TV on 11 November 2012. It was produced and directed by James Motiuk of Guerilla Films, who previously had done a film on an Internment subject under the name Jajo’s Secret as well as a feature on Chornobyl, Living in the Shadows. To read more about Directions Home go to: http://www.prlog.org/11997373-documentary-on-canadian-war-hero-gets-world-broadcast-premiere-on-remembrance-day.html. For an interview with director James Motiuk visit:
The Kule Centre’s Andrij Makuch, at CIUS’s Toronto office, served as a consultant on this project.

One of the most striking works by Canadian artist William Kurelek was a self-analytic piece called The Maze, which he painted in 1953 while institutionalized in Britain. This painful cerebral portrait became the springboard for a short film in 1969 that was used mainly for educational purposes. A longer version of the film was also in the works, but it died on the cutting room floor. The longer version was then reworked after a 40-year hiatus by Nick and Zack Young of Los Angeles, and (titled William Kurelek’s The Maze) accompanied the Kurelek retrospective that was mounted last year in Winnipeg, Victoria, and Hamilton. More recently, it was shown in Toronto as part of the “Rendezvous with Madness” film festival, and it seems likely to get broader release over time. For more information go to: http://www.themazemovie.com.

Meanwhile, back in Kalyna Country, an exhibition of original paintings, drawings, lithographs and prints by artist William Kurelek (1927–1977), displayed at the Ukrainian Cultural Heritage Village over the course of the summer, was well received by the public. Kalyna Country has now begun planning to host the next international conference of ecomuseums, scheduled for 2014.

Also taking place in Kalyna Country, at the Basilian Fathers Museum on 10 November, was a reception to launch Dr. Natalia Khanenko-Friesen’s new book, Inshyi svit abo etnichnist’ u dii: Kanads'ka ukrainsk’ kist’ kintsia dvatsiatoho stolittia (Kyiv: Smoloskyp, 2011). The book examines the concept of Ukrainian ethnicity in Mundare.

Diaspora Studies Update

In a previous Field Notes, we mentioned that Ukrainian Diaspora Studies Initiative coordinator Serge Cipko would be going to Poland to take part in the Second International Congress of Polish History, which was held in Kraków on 12–15 September 2012. Serge spoke about “Ukrainians in Argentina” (the topic of his recently-published book) on a panel titled: “Common or Distinct Experience? The Comparison of Migration of Poles and Other Nations in the World.” There are plans to publish the papers presented by the panel's participants. The visit also afforded the opportunity for Serge to talk to individual scholars about his next planned book on Canada and the Ukrainian Famine of 1933–33 and become familiar with local scholarship on the Holodomor.

This and that

In the last few months the Ukrainian-Canadian community lost two larger-than-life women who made notable contributions to the literary culture of Ukrainians in Canada. On 29 August 2012, author, storyteller, actress, teacher and radio performer, Maara Haas (née Myrosia Lazechko, aka Myra Lazeczko) passed away in Winnipeg at the age of ninety-two. A colourful character with an entirely original and flamboyant sense of style (she was especially known for her many dramatic wigs and her distinctive smoke-cured laugh), Maara was born in Winnipeg on 12 February 1920 to immigrant parents—her father Mykhailo coming to Canada in 1912 from the village of Kobylovolokakh, Terebevolia county, in Galician Ukraine, her mother from Kraków, Poland in 1916. Shortly after his arrival, Mykhailo Lazechko enrolled in the Brandon teacher’s seminary, where he organized and directed a student choir. Upon graduating in 1918 he applied to
continue his studies at the University of Manitoba, in 1922 becoming the first Canadian pharmacist of Ukrainian origin. Like her father, Maara’s mother Maria was also active in the Ukrainian community, in 1921 becoming a member of a student committee in Winnipeg that raised funds for indigent Ukrainians abroad.

During Maara’s teen years she worked in her father’s drugstore, and in 1939, at the age of 19, she obtained a degree in journalism from Berkeley University in California. Afterwards she spent two years as a reporter and literary critic for The Washington Post. In the meantime she had begun writing and publishing poetry in English, her first poetic effort appearing in the Winnipeg Free Press when she was only nine, followed by other poems that were published by the paper in 1934. She subsequently contributed poetry as well as prose to diverse periodicals that included the Globe and Mail, Calgary Herald, Philadelphia Weekly, Bermuda Gazette, Canadian Literature, Canadian Women’s Studies and Kanadiiskyi farmer. Her literary work was also anthologized in Antolohiia ukrainskoho pysmentsva v Kanadi (1941), Horizon: An Anthology of Western Canadian Literature (1977), A Sense of Place (1979), Poetry in Focus (1983) and Yarmarok: Ukrainian Writing in Canada Since the Second World War—the latter issued by CIUS Press in 1987.

Besides translating some of Taras Shevchenko’s poems into English, for which in 1964 she received an Honorary L.L.D. from the Ukrainian Free Academy of Arts and Sciences in London, Maara had a stage play, “Other Worlds/Other Faces,” produced in 1976 by the Winnipeg YMCA. Her Chapbook of Poetry was published in 1952 by Toronto’s Ryerson Press, as was Viewpoint: Collected Poems, in 1970, though why isn’t everybody dancing, put out by Turnstone Press in 1990, was described on its cover as her “first major collection of poetry.” Maara was also the author of On Stage with Maara Haas (Lilith, 1986), a collection of poetry, prose and dramatic monologues, many of which were aired on CBC Radio. But she is perhaps best known for her 1976 novel with McGraw-Hill Ryerson, The Street Where I Live, a hugely entertaining rendering of life in North End Winnipeg, which was serialized to great acclaim on CBC radio. For a sense of Maara’s inimitable personality, see her remarks about ethnicity in Identifications: Ethnicity and Writer in Canada, a landmark CIUS Press title from 1982. Maara was predeceased by her husband, Archie, and daughter, Elaine (Lani), and is survived by her sister Jean and her son, Lloyd, as well as a grandson and great-granddaughter.

We also salute the memory of the long-time AUUC activist and translator, Mary Skrypnyk, who died in Toronto on 27 June 2012 in her ninety-seventh year. Born on 11 December 1915, in Timmins, Ontario, where her father was working in the Hollinger Gold Mines, Mary was introduced to labour and left-wing politics from a very early age. Her parents were both members of the Ukrainian Social Democratic Party, after which her father, Teodor, joined the International Workers of the World (popularly known as the “Wobblies”) and in 1922 the Communist Party of Canada. Her family was active in the Timmins Ukrainian Labour Temple that was constructed during Mary’s childhood, participating in plays and holding executive positions while their first-born daughter attended Ukrainian school, took Ukrainian dance classes, and recited poetry at concerts put on at the hall. Canadian Communist leader, Tim Buck, always brought her candy and bounced her on his knee during his visits to the family, while at the urging of her father Mary recited poems to Buck in Ukrainian, a language he didn’t understand.

In fact, at the time that the Skrypnyk family moved to a farm in the Niagara peninsula in 1923 and Mary began attending public school, she still did not speak any English. But after some tears on her first day she quickly adapted to the challenge, her resilience and determination becoming a defining feature of her character. When she was only 12 years old her mother passed away, compelling Mary to end her formal education so that she could care for her father and three younger siblings while helping to run the farm. She was relieved of these adult duties two years later when an aunt and uncle moved in to take over management of the farm and household just as the Depression began. Lying about her age, when she was 15 she got a job at the Tuckets
Tobacco factory in Hamilton, working there for the next seven years. She was already active in radical politics, having joined the Young Communist League at the age of thirteen. Through her connections with a fellow YCLer who was studying to be an airplane mechanic, Mary arranged to take flying lessons and a year and half later soloed after 12 hours of instruction, becoming the first licensed female pilot in Hamilton. Soon afterwards she also learned to parachute-jump, subsequently volunteering with the famed Dr. Norman Bethune to go Spain to fight in the war against Franco, only to be turned her down because he thought she was too young.

In 1938, Mary was sent by the Hamilton ULFTA—where she held an executive position, worked with children and taught Ukrainian dance—to the six-month Higher Educational Courses for leadership development offered in Winnipeg. There, she began writing articles for the English page of the newspaper, *Narodna hazeta*, but her journalistic debut was soon cut short with the seizure of ULFTA halls by Canadian authorities following the outbreak of the Second World War. She then returned to her job at Tucketts Tobacco in Hamilton, but was fired after she was brought in for questioning by the RCMP. Mary rebounded from this setback by finding a job making Bofor anti-aircraft guns at the Otis Fenom Plant, where she became a member of the United Electrical Workers Union and eventually served as a shop steward and a union representative on the management committee. While working at the plant from 1940–1943, she wrote a special column, “Women’s Work in the War Effort,” for *Ukrains'ke zhyttia / Ukrainian Life*, a pro-Soviet weekly that began publishing in August 1941.

In 1943 Mary moved to Toronto to take a job as a linotype operator for the newspaper, at the same time becoming involved in rebuilding the youth branch in the city and holding executive positions in the organization, while also teaching folk dancing. In 1947 she became the editor of the children’s pages in the newly established semi-monthly, *The Ukrainian Canadian*. In 1950 she was elected to the National Committee of the AUUC, working full time as one of the editors of *The Ukrainian Canadian* and serving as the director of the Ukrainian Children’s Camp in Palermo, Ontario, during its first year of operation.

In 1951 Mary attended the Berlin Youth Festival, the Film Festival in Karlovy Vary, in Czechoslovakia, and visited the Soviet Union for the first time. In 1954 she was sent to the Higher Party School in Kyiv for two years, greatly improving her Ukrainian and signing a contract with Dnipro Publishers to do translation work before returning to Canada. Thus began her remarkably productive career as a literary translator, rendering not only folk tales but classics by Ukrainian authors into English, among them works by Taras Shevchenko, Ivan Franko, Lesia Ukrainka, Oliha Kobylianska, Mykhailo Kotysubynsky and Vasyl Stefanyk. While continuing to co-edit and write articles for *The Ukrainian Canadian*, she also translated historical works by Soviet Ukrainian historians and literary critics, as well as speeches, articles and books by Peter Krawchuk. Among the latter were such important works as *Our Stage*, *Shevchenko in Canada*, *Our History*, and *The Unforgettable Myroslav Irchan*.

In 1976 Mary was invited by the Writers’ Union of the USSR to the International Translators’ Conference in Moscow, where she was awarded the Maxim Gorky Prize, and in 1986 the Writers Union of the Ukrainian SSR named her a Laureate of the Franko Literary Prize. A lifelong political activist, Mary participated in many anti-nuclear and anti-war demonstrations, attended a Peace Congress in Berlin, and was a member of the Voice of Women. She even met Che Guevera and Fidel Castro during an international socialist womens’ conference that she attended in Cuba. Mary, who never married, lived in Toronto’s Roncesvalles neighbourhood, where she was a familiar figure walking the street well into her nineties. Predeceased by her younger siblings, Ann, Alec and Nick, she is survived by nieces and nephews, their children and grandchildren.

On a decidedly much happier note, we wish to tip our hat to author Myrna Kostash, who on 23 September helped to organize a Native-Ukrainian reconciliation ceremony with long-time Métis leader, Sharon Pasula, whose Polish ancestors on her father’s side immigrated to Canada from
western Ukraine. The “renewal of friendship” ceremony, which took place at St. Stephen the Martyr Anglican Church in Edmonton, involved members of both communities getting together to share stories and exchange gifts so as to symbolically commemorate the friendship that existed between the two peoples in the early years of Ukrainian settlement, with the hope of rekindling a closer relationship.

And in a similarly symbolic and upbeat vein, we wish to congratulate and thank Dr. Zenon Kohut, who this summer retired after serving 18 years as the Director of the Canadian Institute of Ukrainian Studies. Although faced with many challenges during his tenure due to developments in Ukraine, in the field of Ukrainian Studies, and at the University of Alberta—where CIUS has now been moved from the Faculty of Research to the Faculty of Arts—Zenon always kept a steady hand on the helm and remained a model of grace under pressure as he steered the institute through numerous changes. At the same time, the torch, or bulava of leadership has been passed to the new Director of CIUS, Dr. Volodymyr Kravchenko, the former head of the Kowalsky Program for the Study of Eastern Ukraine at V.N. Karazin National University in the city of Kharkiv. Dr. Kravchenko was in Canada several times in recent years, and is currently getting a crash course in all things Ukrainian Canadian as he meets with community members and groups from across the country. We wish Zenon good health and many more productive years, having been freed from the burden of administrative duties, and we wish Volodymyr great success as the new hetman of CIUS, our first leader to actually come from Ukraine.

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Last Words

Although not at all representative of her later poetry, in closing we wish to celebrate the memory of Maara Haas by reprinting an early poem written by her in a conventional style. This version of the poem is taken from Mykyta Mandryka’s 1968 History of Ukrainian Literature in Canada (pp. 105–6).

Vision

I am the prophet of Ukraine
The echo of Liberty’s restrain;
I am the soul of the prince of men,
And vast, formidable form, which await
A thousand hopes, with a thousand fates,
At the shore of a nation’s majesty.
And, O, ye tides of tranquility,
When shall ye sweep
From the mighty deep,
In a terrible tempest of conquering power;
When the earth and sun, in a thunderous hour
Resolve, to the motion of sea and storm;
And, in the eclipse of dire distress,
The amber circle of loveliness
Floods, with emotion, and triumph, the heart,
Which once was pierced with enemy’s dart.

Originally published in Antolohiia ukrainskoho pysmentsva v Kanadi, p. 106.